

# INSTRUCTIONS FOR CONTRIBUTORS

## AIMS AND SCOPE

*Organised Sound* is a fully peer-reviewed scholarly journal focusing on the rapidly developing methods and issues arising from the use of contemporary technology in fields such as multimedia, performance art, sound sculpture and electroacoustic composition. It is a forum for music scholars, composers, performers, computer specialists, mathematicians and engineers to share the results of their research as they affect musical issues. Young researchers will be particularly encouraged. Contributors are encouraged to submit sound examples and multimedia material for the online version of the journal.

## SUBMISSION

Submission of a paper to *Organised Sound* is held to imply that it represents an original contribution not previously published and that it is not being considered elsewhere. Papers are reviewed by at least two referees.

Papers should be submitted by email to [os@dmu.ac.uk](mailto:os@dmu.ac.uk).

Leigh Landy

*Organised Sound*

De Montfort University, Clephan Building, Leicester LE1 9BH, UK.  
email: [os@dmu.ac.uk](mailto:os@dmu.ac.uk)

Papers should not normally exceed 7000 words and should be preceded by an abstract of approximately 200 words.

Please contact the editor if you have sound or movie examples. See further information concerning sound and movie examples below.

## MANUSCRIPT REQUIREMENTS

Manuscripts should be submitted electronically to the editors as Word files. The journal initials OS and 6 characters of the author surname should be used as the file name, plus .docx, e.g. OSjones.docx would be a typical file name.

Only final material should be submitted; no draft material is accepted. The author affiliation, full postal address and email address to which proofs should be sent should start the file. The contributor should keep a back-up file.

*Illustrations* should be submitted as individual eps or tif files in separate files from the text and labelled similarly JonesF3.eps, etc. No author graphics programs can be handled. Colour files should not be submitted; the journal uses only black and white reproductions and all colour images should be converted to black and white before submission to check that all features are present when colour is not used. Very large files can be zipped. The normal reproduction of halftones for printing is at 300dpi and line artwork at 1200dpi. Low resolution illustrations may be rejected by the editor.

Please note that it is each author's sole responsibility to gain copyright permission for images, sound and movie examples.

*Sound and Video Examples* should be submitted digitally in MP4 and M4V formats respectively. All media examples should also be made available online for peer review.

*Footnotes* should be kept to a minimum and presented using Word footnote not endnote facility.

*Bibliographical references* should be given in parentheses in standard author-date form in the body of the text: (Lee and Devore 1968: 236). When a work is written by three or more authors, all names should be given in the first citation: (Fraser, Brown and Smith 1989). In subsequent citations, the first name only should be given with et al. added. A group of references within the text should be date ordered, the earliest first.

A complete list of references cited, arranged alphabetically by author's surname, should be typed double-spaced at the end of the article. This list must contain *all* the works cited in the text, and *only* those works. Contributors are asked to standardise on basic conventions:

- make all journal numbers arabic
- do not use pp. before page numbers if the volume number is also given
- make the titles of published works italic (*not* bold) by underlining or using an appropriate word processor font
- do not use inverted commas around chapter titles in edited books, journal articles, and the titles of unpublished dissertations
- elide page numbers to the shortest form: 56–7, 281–3, but 215–16
- include an 'accessed on' date when a specific article has been cited, but not for general websites (e.g. [www.cambridge.org](http://www.cambridge.org)).

Examples of references:

Book, chapter in edited book, article, online article, unattributed website, attributed website, proceedings article, email, letter, score.

Weidenaar, R. H. 1995. *Magic Music from the Telharmonium*.

Metuchen, NJ: Scarecrow Press.

Hugill, A. and Amelides, P. 2018. Audio-only Computer Games:

*Papa Sangre*. In S. Emmerson and L. Landy (eds.) *Expanding the Horizon of Electroacoustic Music Analysis*. Cambridge: Cambridge University Press, 355–75.

Noble, J., Bonin, T. and McAdams, S. 2020. Experiences of Time and Timelessness in Electroacoustic Music. *Organised Sound* 25(2): 232–47.

Martin, B. 2014. The Thing about Listening is... Compositional Approaches and Inspiration Using Spoken Word, Field Recordings and Electroacoustic Techniques. *eContact!* 16(2). [http://econtact.ca/16\\_2/martin\\_listening.html](http://econtact.ca/16_2/martin_listening.html) (accessed 29 August 2016).

ElectroAcoustic Resource Site (EARS). 2002. [www.ears.dmu.ac.uk](http://www.ears.dmu.ac.uk) (accessed 5 August 2009).

Kunst, J. 1986. Social Cognitions and Musical Emotions. [www.joskunst.net/social\\_cognitions.html](http://www.joskunst.net/social_cognitions.html) (accessed on 5 August 2009).

Young, J. 2002. The Interaction of Sound Identities in Electroacoustic Music. *Proceedings of the 2002 International Computer Music Conference*. Göteborg/San Francisco: ICMA, 342–8.

Budney, G. 2015. Interview by the author(s), Cornell Lab of Ornithology, 5 October.

Falls, J. B. 2016. Email correspondence with author(s), 26 July.

Sciarrino, S. 1992. *Perseo e Andromeda*. Milan: Ricordi, score 135358.

Example of a discography entry:

Smalley, D. 1992. *Wind Chimes* (1987). On *Impacts intérieurs*.

Montreal: Empreintes Digitales, IMED-9209-CD.

*Punctuation* should follow standard British practice. Single quotation marks should be used with double reserved for quotations within quotations. Punctuation that is not part of the quoted material should be outside closing quotation marks, as should footnote indicators. Longer quotation should be indented left without quotation marks and double spaced. Prose citations should be in English unless the original is of particular importance, unpublished or inaccessible, in which case the original should be followed by a translation in square brackets.

*Contractions and acronyms* should have no full points (Dr, DAT), but abbreviations and their plurals should retain them (vol., vols., ed., eds.). At first appearance, acronyms should be presented in full and followed by the acronym within parentheses.

*Tables* should be clearly laid out on separate pages, numbered consecutively, and designed to fit the printed page. Vertical lines should not be used and horizontal lines should be used only at the top and bottom of the table and below column headings.

*Captions* should be on a separate page, double spaced. Indicate in square brackets in the typescript, or in the margin, approximately where in the text tables and illustrations should fall.

*Subheadings* should be typed with prefatory numbers indicating the level of importance, 1, 1.1, 1.1.1. No more than three levels of subheading should normally be used.

*Quotations*. Single inverted commas should be used except for quotations within quotations, which should have double inverted commas. Longer quotations of more than 60 words, or quotations which are of particular importance should be set off from the text with an extra line of space above and below, and typed without inverted commas. Page numbers for a quotation should be included in its citation if available in original source.

*Spelling*. The journal employs British English spelling conventions.

*Idiomatic English*. We welcome and encourage submissions from non-native speakers of English. However, every effort should be made by non-native speakers of English to have their final draft checked by a colleague who is a native speaker of English. Manuscripts may be sent back to the author(s) if serious language deficiencies remain in the text.

## PROOFREADING

First proofs may be read and corrected by contributors provided that they can guarantee to return the corrected proofs, by airmail when appropriate, within four days of receipt. Contributors should correct printers' errors but not introduce new or different material at this stage.

## OFFPRINTS

Contributors will receive a PDF offprint of their article when it is published.

**CONTENTS**

Editorial: Collective and networked sound practices <i>Garth Paine, Frédéric Bevilacqua and Benjamin Matuszewski</i>	303
Hacking the Medium: Shaping the creative constraints of network architectures in multiplicitous media artworks <i>Oliver Bown, Sam Ferguson, Augusto Dias Pereira Dos Santos and Kurt Mikolajczyk</i>	305
Telematic Sound Body: A trajectory of intimacy and defiance <i>Maria Papadomanolaki</i>	317
Non-Mathematical Musings on Information Theory and Networked Musical Practice <i>Phil Stone</i>	327
On Designing, Composing and Performing Networked Collective Interactions <i>Frederic Bevilacqua, Benjamin Matuszewski, Garth Paine and Norbert Schnell</i>	333
Introducing the Networked Music Performance Library <i>Daniil Pilchen and Rebekah Wilson</i>	340
Web-based Form as Expression of Networked Sociality in the Community-based Piano Piece <i>Wiki-Piano.Net</i> <i>Luca Befera</i>	354
The Kaon'CPT Collective: Building a musical culture of not-in-real-life performance through conducted live improvisation <i>Nicolas Bouillot and Michał Seta</i>	368
Improvising Inside a House of Cards: New performance and music-making through a collective networked instrument <i>Trond Engum, Thomas Henriksen and Carl Haakon Waadeland</i>	378
<i>instance</i> : Soma-based multi-user interaction design for the telematic sonic arts <i>Lucy Strauss, Kivanç Tatar and Sumalgy Nuro</i>	390
Musical Hyperrealism: Exploring Noah Creshevsky's compositions through Jean Baudrillard's ideas <i>Maurice Windleburn</i>	403
Between Computer Automation, Voltage Control and Literature: A portrait of Peter Zinovieff <i>Marc Battier</i>	413
R. Murray Schafer (1933–2021) and the World Soundscape Project <i>Barry Truax</i>	419
Book Reviews <i>Ambrose Seddon</i>	422
<i>Jøran Rudi</i>	428
<i>Anna Xambó Sedó</i>	430
<i>Robin Parmar</i>	434
Sound and Video examples from this issue 26(3)	436

# Organised Sound

Collective and Networked Sound Practices

Cambridge Core  
For further information about this journal please go to the journal web site at [cambridge.org/oso](http://cambridge.org/oso)

Cover image courtesy of Bret Battey



MIX  
Paper from responsible sources  
FSC® C007785

CAMBRIDGE  
UNIVERSITY PRESS